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A LETTER FROM DANIEL JONES

July 25, 1952

Editor Townsend:

The following is a personal letter which I have received from Professor Daniel Jones, commenting on some items in my review (*Southern Speech Journal*, March, 1952) of his *The Pronunciation of English*, Cambridge University Press, 1950. The letter contains so much valuable historical material, largely unknown to phoneticians, particularly in America, that I have asked his permission to submit it to you for publication. This permission he has graciously given.

It occurs to me to suggest to Professor Jones that he write a monograph on the history of the International Phonetic Association and its alphabet. No one else could bring so much intimate knowledge and experience to bear on the subject. He would be doing a great service to nearly every phonetician, linguist, and library in the world.

C. M. WISE

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* * * * *

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7.5.52

Dear Professor Wise,

I am writing to send you my very best thanks for your kindly review of my "Pronunciation of English" in the "Southern Speech Journal." I appreciate greatly the kind things you say about me and my work.

I thought it might interest you if I continued this letter with an explanation of my views on broad and narrow transcription of Eng-

lish, and particularly on the use of *i:* and *i*, etc.

This notation (*i:* *i*, etc.) only applies to my kind of Southern British and to such other types of English as exhibit consistent relationships between length and quality in vowels. It is a notation of very old standing in the IPA; in fact in the form *î î* it goes back to the foundation of the IPA in 1886. (The length-mark was changed to *:* in 1892). I believe I am correct in saying that from 1892 until the discontinuance of *Le Maître Phonétique* in 1914 all Southern British contributors to *Le Maître Phonétique*, of whom there were many, used either the *i:* *i* system or the variant *ij î* system except on five occasions (an article by F. W. Odgers in 1904, a short article by me in 1906 and two articles by M. Montgomery in 1911 — in these five cases the symbol *ɪ* was used to denote the short *i* — and an article by H. E. Palmer in 1910 who used the system *ii î*).

The symbols *ɪ* *ʊ* were introduced into the IP Alphabet in 1899, not because anyone considered them useful for English, but because 'close' *i* and *u* and 'open' *î* and *u* had been discovered to exist both long and short with distinctive function in certain dialects of Alsace. Special symbols were therefore needed to represent the Alsatian open sounds. The forms *ɪ* and *ʊ* were accordingly adopted for this purpose.

A German contributor named Kewitsch immediately began using these symbols for a purpose other than that for which they had been designed, namely for representing the short *i* and *u* of German. But he used the symbols in a manner to which no one could take exception*, because he at the same time suppressed all length-marks. From that time onwards some German contributors continued the old style of transcribing German (with *i:* *i* and *u:* *u*), while others adopted the new symbols *ɪ* *ʊ* for the short sounds. Most of these kept the length-marks of *î* *u* as well, thus narrowing the transcription unnecessarily.

About this time American contributors began to appear. The first one was Edwin H. Tuttle who sent his first article to *Le Maître Phonétique* in October 1899. (He was from Southern New England.) He became a very frequent contributor, his last contribution being in 1926. His vowel in *beat*, etc., was evidently diphthongal; for only in one year (1902 when he used a length-mark) of that long period did he represent that vowel otherwise than by a sequence of two letters. In this respect his speech must have resembled that of many Southern British people, like Sweet. He experimented with several

*Except those who, like me, favour economy of letters.

methods of representation (all possible within the framework of the IPA). They were: *ij i* (1899), *ii i* (1900), *i: i* (1902), *ii i* together with *i* which he wrote solely in final position — presumably using a lowered variety of *i* in that situation — (Jan. 1904), *ii i* and *i* (finally) (May 1940), *ii i* without *i* (Dec. 1940), *ij i* but *i* without *j* before *r* (1910), *ii i* (1924), *ii i* but *e* for the lowered (unstressed) *i* (1926).

The first American contributor to employ *i* was George Hempl. He at first used the system *ii i* (1900). Later (1905) he introduced the system *i i* now current in America. I think he must have been the originator of this.

There were several other American contributors to *Le Maître Phonétique* in the early nineteen hundreds. Notable among them were Alfred Schoch (who stated that his speech habits had been formed in Central Illinois and Western Oregon) and Raymond Weeks, Professor of French at Columbia University, New York. I don't know where Weeks came from, but he stated that his transcripts showed "Typical pronunciation for New York State and the central portion of the United States."

Schoch at first (1903) used Hempl's original notation *ii i*. Subsequently he adopted *i: i* with *i* before *r*.

Weeks started with the system *i: i* (1904). Later he used *i: ð* (1907) thus indicating both a length difference and the quality difference. Later still (1911) he adopted *i ð* showing the difference of quality only.

Much later Bloomfield came on the scene, using *ij i*, *ej e*, etc., and Kenyon, using *i i*, *e e*, etc. Bloomfield claimed that he followed IPA principles of transcription more closely than any British transcriber. In my opinion he had some justification for saying this. (This is on the assumption that his analysis of his own pronunciation was accurate. And I think we must concede that.)

Bloomfield's pronunciation presumably differed considerably from Kenyon's. Judging from the transcripts it must have been more like Tuttle's.

Here I should like to say a word concerning the terms *broad* and *narrow*. These terms were invented by that incomparable phonetician Henry Sweet, and they were explained by him in his "Handbook of Phonetics" 1877. By "broad" he meant what we now call "phonemic," i.e. transcribing on the basis of one letter per phoneme

— phoneme in its phonetic sense as described in my book on the subject. What I have done is to continue to use Sweet's terminology and to transcribe our kind of English (for my pronunciation is almost identical with what his was) in much the same way as he did but with *i: u:* in place of his *ij uw*.

Some time after 1914 I thought it would be as well that I should try out a narrow transcription for Southern British both in printed phonetic texts and in practical teaching. Accordingly, when *Le Maître Phonétique* was resumed in 1923, I started using narrow transcriptions of Southern British in it, and I asked my colleagues to do the same. After some years of trial I came to the conclusion that the pre-1914 fairly broad system was after all better; so I reverted to it in April, 1929. I continued however for some years to give narrow texts as well as broader ones in the "Partie des Elèves" for the benefit of those readers who preferred the narrow style.

As to practical teaching, I used narrow transcription for 2 years with my foreign students, and found that it did not at all give the favourable results that I had looked for and which might be expected on theoretical grounds. In particular the students from Latin countries persisted in pronouncing *ɪ* as *i*, and the French students took no notice of the special symbol *ɒ* but kept on pronouncing both *ɒ* and *ɔ* like a French *ɔ*. They had to be drilled in these things just as much as when broad transcription was used.

So in the end I abandoned the narrow transcription of Southern British in favour of the broad which, while being less elaborate in appearance, gives nevertheless a perfectly correct representation of the kind of English I had to teach. For a long time now I have only used a fairly or completely broad transcription in teaching English to *foreign* learners. In teaching the phonetics of English to *English* learners, I use the slightly narrowed style shown in the new edition of "The Pronunciation of English." I do not find any need to narrow it further. (There are critics here in England who consider me to be mistaken.)

I should explain that I like to work with a transcript that employs the minimum number of letters which will represent unambiguously the style of speech to be transcribed. I am very keen on certain details which many people would consider of little importance; I am particularly keen for instance on the general appearance and legibility of the printed page. The fewer the number of letters

the tidier and more legible is the text. And since most of the good letter-designs are already used up in the ordinary Roman alphabet, it is inadvisable in my view to introduce more new letters than can be helped.

Sometimes the introduction of several new letters cannot be helped. The matter depends upon the nature of the language to be transcribed. In particular, the transcription of the General American described by Kenyon needs a good many vowel symbols, since in that kind of English he and other competent observers find that there does not exist any consistent relationship between quality and length. The use of *i* *ɪ* and *u* *ʊ* is consequently a *broad* representation of that kind of English — one letter per phoneme. There are no chronemes. If, therefore, I were to transcribe that kind of English, I should write *brood* as *brud* (not *bru:d*), as indeed I have done in §126 of "The Pronunciation of English."

I should like to point out finally that in all the trials made by myself and the other writers I have mentioned there has been no question of distorting the IPA system. All those trials illustrated different ways of using the IP alphabet. See p. 20 of the "Principles of the International Phonetic Association" 1949 and all previous editions.

Let me end by saying once more how very much I appreciate your review of my book.

Best thanks and good wishes

from

Daniel Jones

P. S. I suppose there still must exist many Americans whose speech exhibits consistent relationships between quality and length of vowels, though as far as I remember, Kenyon makes no mention of them. That they exist is suggested by the notation in Funk and Wagnall's Standard Dictionary (and presumably other dictionaries) and by the transcriptions by Bloomfield and so many of the other phoneticians who wrote in *Le Maître Phonétique*. I should be interested to know where they come from.

P. S. My apologies for appearing to imply that American English is uniform. I did not intend to give this impression. How can one after seeing what Kenyon and others have written? I fear I have appeared to do the same for Scottish English, though there are many

types of pronunciation in Scotland.

P. S. The transcription of Southern British in my books is in no way personal to me. In the first English edition of the "Principles" (1904) — before I had anything to do with phonetics (I was a law student at the time) — there was a specimen of Southern British in the same style, but with *ij uw* for *i: u:*. It was written, I believe, by E. R. Edwards, who also wrote a Phonetic Reader in the same transcription.

GRADUATE STUDY AND RESEARCH IN LINGUISTIC GEOGRAPHY: SOME LOUISIANA ISOGLOSSES

DONALD GEORGE*

A few years after the appearance of the Dialect Atlas of New England, in 1935 to be exact, Dr. C. M. Wise of Louisiana State University began to gather information on the speech of Louisiana, using modified workbooks of the Linguistic Atlas of the United States and Canada. This information has been passed along to the Atlas organization, whose offices are in Ann Arbor, Michigan, and in itself forms the base for a Linguistic Atlas of Louisiana. Much of the field work has been done by members of Dr. Wise's classes in Linguistic Geography. Many from these classes became so interested in particular phases of the undertaking that they have written either Master's or Doctor's theses based on their findings. Some theses are still being written, and more will be written in the future.

Much of the information so gathered has been filed, and recently I attempted to get something of an overview of one aspect of the speech patterns in Louisiana based on these accumulated workbooks. This aspect concerned the pronunciation differences appearing in the various parts of the state. Using a word-list, selected from the Atlas workbooks, containing words whose differences in pronunciation are significant in separating general American, southern, mountain and Louisiana French dialect areas, I drew isoglosses for the different pronunciations. Of the total word-list (which comprised 230 separate items) I have selected one group of words to present here as an example of one sort of research that may be done in this field. This is the group of words used for separating the areas using post-vocalic and vocalic *r* from those not using these sounds.

Before making any statements on the appearance of non-appearance of post-vocalic *r* in Louisiana, I will leave myself a loop-hole by reminding you that the data gathered for this study are only samplings of the speech of the state, and in some instances rather meager samplings. However, every precaution was taken that is usually taken in a sampling of this sort to be sure that the informants did speak in a manner that was representative of their communities.

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This involves the assumption, which was made in the samplings taken for the Linguistic Atlas of the United States and Canada under the direction of Dr. Hans Kurath, that if an individual is a life-long member of a community and has not been subjected to speech influences from outside his community to any extent, his speech will be a representative cross section of the speech of the community, reflecting some of all the characteristics regularly found there.

Though there are still a few blank spaces, a rather large portion of the state has been covered to some extent at least. Samples have been taken from nearly fifty communities in thirty-three parishes. The information was gathered through the medium of the workbooks of the Linguistic Atlas and represents 86 individual interviews.

It might be well at this point to mention that several years ago, somewhere in the vicinity of 1935, and before the present information was obtained, Dr. Wise advanced the hypothesis that the speech of Louisiana would fall, generally, into three groups, and that the boundaries of these would be something like that shown in figure 1. The shaded portion indicates the area in which French is spoken.

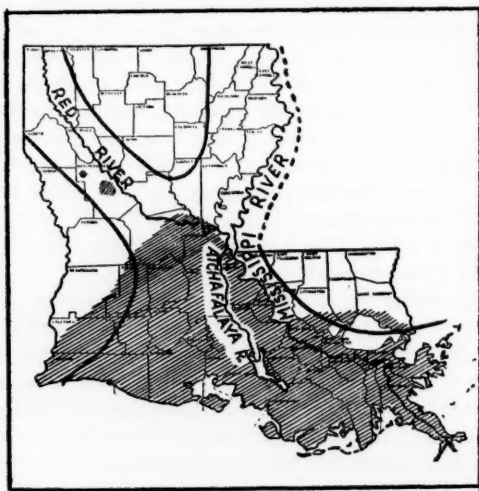


FIG. 1

You will note that the area of southern speech was predicted to follow roughly the courses of the Mississippi and Red Rivers, and that the speech in the western part of the state would bear a resemblance to that of Texas, the speech in the northern part of the state would resemble that of Arkansas, and that the speech of the southeastern part of the state would resemble that of southern Mississippi. The exact nature of these resemblances was not predicted, but it will be interesting to bear this map in mind as we examine the isoglosses made from subsequent data.

In investigating the use or omission of /r/ we have considered nine groups of words in order to determine what effect, if any, the different vowels might have. As a result of this grouping we discovered, as you will presently see, that there is no consistency in the use or omission of /r/; that frequently the sound of /r/ will be present in words with one vowel, and absent in words with another vowel. This is particularly true in those communities which we might call "borderline."

In interpreting the maps (figures 2 through 13) black is to be considered as indicating the presence of the sound of /r/ or of an *r* quality in the vowel, and white is to be thought of as indicating the lack of, or absence, of any /r/ or *r* quality.

The map in figure 2 shows the distribution of the vocalic-*r*, or the sound of the vowel /ɜ/ in the general American pronunciation of *work*. On this map we have considered five monosyllabic words and five polysyllabic words. The two groups were first studied separately, but since it was found that there is no appreciable difference in the distribution, we have included them here on one map. The next map, figure 3, shows the distribution for a group of words which contain the unstressed vocalic-*r*, which appears in general American speech as *hooked schwa*, or the sound of the last syllable of *better*. Five of these end with the spelling *er* and five end with other spellings. Again, since the spelling of the vowel seemed to have no appreciable effect on the distribution, we have included both groups on one map.

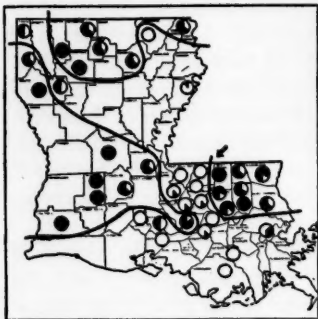


FIG. 2

*work, turn, heard, bird,
nurse, thirteen, turtle,
furniture, purpose,
sermon.*

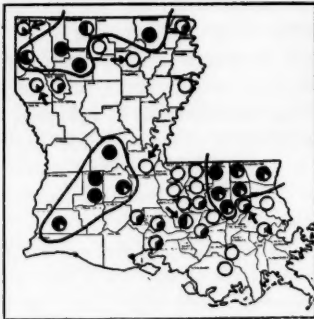


FIG. 3

*paper, hammer, butcher, water,
daughter, picture, parlor,
pasture, sugar, humor.*

In figure 2 note the widespread distribution of /*r*/. Notice also the line indicated by the arrow, which runs approximately north and south through the middle of East Feliciana parish, for this line remains more nearly constant than any other. In examining figure 3, however, we notice a strong difference. Many of the informants who used an *r* quality on the stressed vowel did not do so on the unstressed vowel. The communities of Gilliam, Benson, Monroe, Cottonport, Plaquemine, and Ponchatoula (indicated by arrows, figure 3) have shifted.

In figures 4 and 5 the unstressed syllable containing *r* appears medially or in a final consonant cluster.

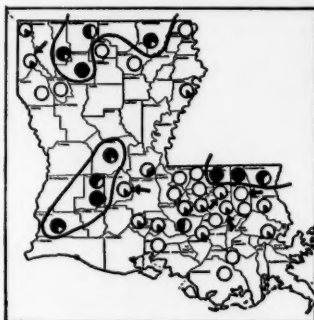


FIG. 4

*afternoon, spiderweb,
weatherboard, yesterday,
(good) natured, bastard,
forward, backward.*

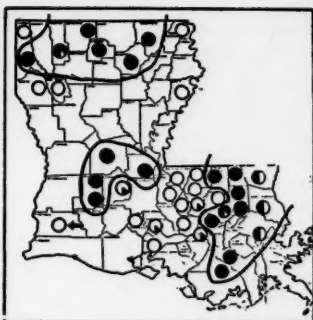


FIG. 5

Saturday

In figure 4 the *r*-coloring of the vowel is confined still further. Many of the informants who retained the *r* quality in the unstressed final position lose it when it appears medially or in a final consonant cluster. The distribution of the single word *Saturday* (figure 5) does not conform to that of the other words of this type in that it appears with the vocalic *r* in the unstressed medial position in many communities that do not have a strong *r*-quality in the other words, and disappears in the speech of the informants in Lake Charles (arrow, figure 5) who retain a strong *r* quality in all the other groups of words. In comparing figures 3 and 4 we notice still more shifts, so that the communities of Watson, Denham Springs, Amite, Ville Platte and Shreveport (indicated by arrows in figure 4) are now included with the communities which do not have a strong *r* quality on the vowel.

The rest of the maps deal with the appearance or non-appearance of the sound of /r/ following different vowels. We will designate this sound by the term *post-vocalic r* to distinguish it from the vocalic *r* just considered. Figure 6 shows the distribution of /r/ following the vowel /ɔ/ and figure 7 the distribution following the vowel /ʊ/.

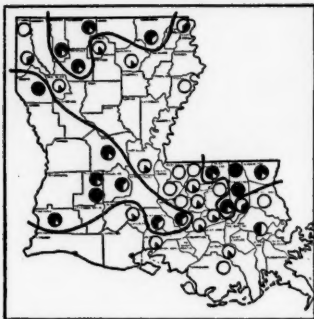


FIG. 6
*morning, corn, horse,
New York, order.*

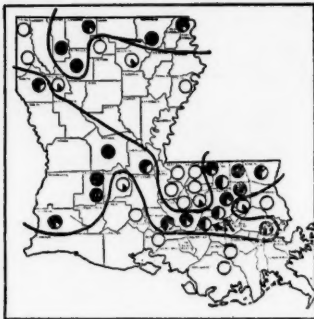


FIG. 7
poor, your, sure.

You will note that the distribution in figure 6 is very nearly like that in figure 7 except that if we include the communities of Prairieville and Dutchtown (indicated by arrows in figure 7) we have, for the first time, a band across the state unbroken by the Mississippi valley. These two communities, together with the communities of Plaquemine and St. Martinville (see arrows in figure 10) are rather unstable, appearing first on one side and then on the other side of the isogloss line.

Figure 8 indicates the distribution of /r/ following the vowel /o/, and figure 9 the distribution following the vowel /a/.

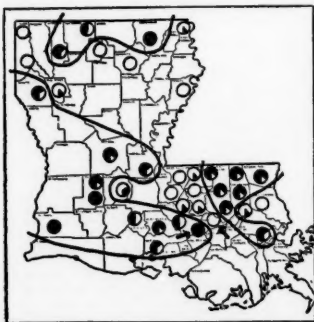


FIG. 8
*four, porch, core,
store, Baltimore.*

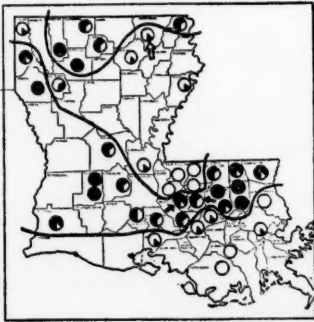


FIG. 9
*farmer, cigars, Carl,
start, Arkansas.*

It is realized that the vowel in the latter group of words is not always pronounced the same, and that one person might say [sɪɑːz] or [sɪɑrɪz] while another might say [sɪɔːz] or [sɪɔrɪz]. With this in mind the words were separated into two vowel groups in the original breakdown. A comparison revealed that the shifting of the vowel from [ɑ] to [ɔ] did not seem to affect the use or omission of /r/. Therefore, we shall consider them all under the phoneme /ɑ/. In figure 8 we notice that the Mississippi valley again cuts across the area bounded by our isogloss. One of the borderline communities noticed in figure 7 has shifted strongly in one direction, the other has shifted in the opposite direction (see arrows, figure 8). Figure 9 produces some interesting variations. We notice for the first and only time the predominant pronunciation of the post-vocalic *r* in the communities of Port Allen and Baton Rouge (indicated by black arrows in figure 9). Conversely, in the community Bastrop (indicated by white arrow in figure 9) where the sound of post-vocalic *r* is present in nearly all the other words, it appears only rarely in this group of words. (Compare this map with figure 2 and you will notice that stressed vocalic *r* also does not appear in this community.) Though the isogloss for this group of words forms a band across the state, the band is slightly north of that formed by /r/ following /ʊ/ in figure 7.

In figure 10 we have indicated the distribution of /r/ following the vowel /ɪ/, and in figure 11 the distribution of /r/ following [ɛ] or [æ].

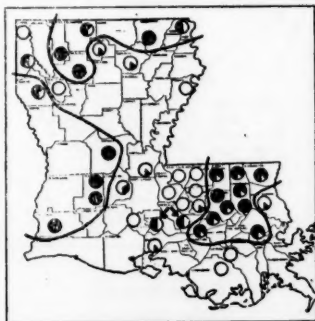


FIG. 10

*year, cleared, ear,
beard, queer.*

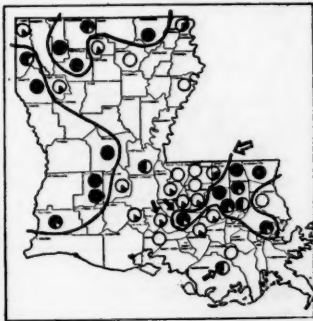


FIG. 11

*chair, there, scarce,
careless.*

We notice in figure 10 that the two borderline communities of Plaquemine and St. Martinville (indicated by arrows) are about half and half, so that they could be placed on either side of the isogloss. We have included them with the communities showing a general tendency to omit the sound of post-vocalic *r*. In figure 11 one of this pair of borderline communities has shifted strongly in one direction, the other has shifted in the opposite direction. There are two unusual features to be noted in figure 11. One is that for the first and only time the eastern half of East Feliciana parish shows a strong tendency toward the omission of post-vocalic *r*, so that the line of the isogloss mentioned in connection with figure 2 is forced strongly to the east (indicated by the upper white arrow). As you will notice, the line north and south through the approximate middle of this parish has been fairly stable in all the groups of words. The other unusual feature is that for the first and only time the post-vocalic *r* appears to any noticeable extent in the community of Houma (indicated by the lower white arrow).

In figure 12 we find the most widespread distribution of the use of post-vocalic *r* of all the groups of words. This is the use of /*r*/ following the diphthong /*aɪ*/. This is the only map in which almost the entire northern and western part of the state is included with the group predominantly using /*r*/.

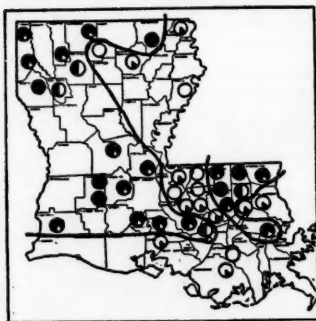


FIG. 12

*wire, iron, tired,
fire, Ireland.*

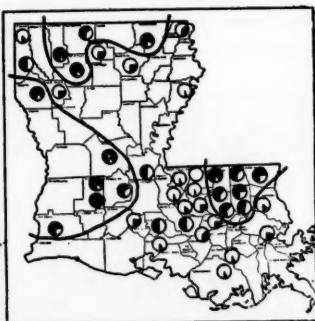


FIG. 13

Composite of all
the groups.

In figure 13 we have attempted to combine all of the data on the use of vocalic *r* and post-vocalic *r* into a single map. This map con-

siders the distribution calculated on the appearance or non-appearance of the /r/ sound in all of the words in all of the groups. The representations are, of course, only approximate, mathematically, but are sufficiently representative to give us a picture of the general distribution of the pronunciation of /r/ in the state. This shows an isogloss indicating the approximate tentative boundaries of the areas in which the use of the /r/ sound predominates. A comparison of this map with that made by Dr. Wise in 1935, figure 1, shows some striking similarities. If we accept the phenomenon of the omission of vocalic and post-vocalic *r* as an index of the area using southern dialect we find this dialect following the three main waterways, the Mississippi, the Red, and the Ouachita rivers. The last mentioned river has seemingly exerted a stronger influence than was anticipated.

These findings present several interesting research problems. In the first place, how far up these waterways does the condition suggested here hold true? Or again, what is the course of the isogloss line dipping down from Mississippi into the southeastern part of the state? Or still again, what sociological and historical influences might be related to these differences in speech patterns? Or one might attack other phases of the study than pronunciation, such as tracing lexical forms, tracing semantic changes in common lexical forms, and other things.

Though these observations are given to indicate a type of research that is being done in Louisiana, the same sort of problems present themselves in almost every state. The area of Linguistic Geography presents an almost unlimited field of research in any locality.

JOHN NEIHARDT AND HIS ORAL INTERPRETATION OF POETRY

BARBARA HIGDON*

It was a hot, humid evening during the summer session at the University of Missouri. The first lecture of the Missouri Writer's Workshop Conference was about to begin. The perspiring audience stirred restlessly, irritated by the noise of activity in nearby rooms and the hum of several ineffective wall fans. The speaker, Dr. John G. Neihardt, lecturer in English at the University and poet of the epic American West, was introduced. He described briefly the plan of his epic poem, *A Cycle of the West*, and discussed the individual Songs of which it is composed. He then entered on the main part of his program, the reading of "The Death of Crazy Horse," the final chapter in *The Song of the Indian Wars*. The change in the attitude of the audience which had begun with Dr. Neihardt's introduction was complete as he started to read. He compelled the attention of everyone in the room to the exclusion of the distracting noise and the consciousness of heat. The people at the edges of the group seemed to move toward the center as the listeners felt themselves fused into one dynamic concentration, focused on a single point. The result was an increased sensitivity to the full implication of the poetry. The art impulse to communicate experience had been satisfied, for not only was Dr. Neihardt sharing with his audience, but each individual seemed to be sharing with every other individual. In the intense feeling of the poem there was a release of emotional energy that brought with it a renewal of spirit.

Recollection of that experience confirms its worth and focuses attention on the reasons for its power. John Neihardt is an effective reader of his own poetry. His interpretative theory and practice have something valuable to teach the student of oral interpretation. The poet who reads his own work aloud may be a truly creative interpreter. One who reads the poetry of someone else is a creative artist only as he reconstructs the intention of the poet. His first responsibility is to stand as the poet's faithful spokesman. He must, therefore, seek to discover the facts of experience which are the poem and to communicate them to his listener. The task of the poet reading

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his own work is simpler. He must recall the mood of his creative experience and stimulate his listener to respond.

For twenty-five years John Neihardt has been reading his own poetry to audiences of many levels of aesthetic maturity. His theories of reading have developed, not through a study of oral interpretation as an academic discipline, but through his experience with audiences. Motivated by the practical problem of being heard, he learned early that sound carries best as song. He knew also that poetry heard with the ear can be better appreciated than poetry seen with the eye. It is his theory that poetry — the state of awareness in which it is conceived and the refinement of language required for its communication — has a musical quality that depends upon oral translation for its full effect. These two realizations have been responsible for the development of his style of reading, characterized by a sensitive feeling for the sound of words and by a sustained legato articulation of the vowels, nasals, and glides. Neihardt early learned the value of pause. He came to regard it as a means of audience understanding and uses it to enable his listeners to comprehend what has passed.

John Neihardt's distinctive contribution to the field of interpretative theory is his attitude toward the audience. This philosophy evolved from the fear common to beginning interpreters, through a loss of self-consciousness in the desire to share, to an overwhelming love for his listener born of understanding. The expansion of consciousness that takes place in the creative experience brings an awareness of larger relations and has become for John Neihardt an habitual way of looking at the world. He regards his audience as individuals like himself with common experiences, problems, fears, and aspirations. They have come to hear poetry and to receive the renewal of spirit that it can bring. As the interpreter he is the instrument through which the poetry will find expression. Waiting to take the platform, he concentrates on his desire to give his audience the thing they have come to receive. This concentration takes the form of an unspoken prayer that the experience may be meaningful for his listeners. His self-consciousness dwindles, and as he surveys his audience he feels an outsurge of affection toward those in front of him. As a result of the release of this love the power of his personality is increased. It manifests itself in his voice that is compassionate and understanding and in his facial expression that is warm and affection-

ate. His body, inclined slightly toward the audience, and his eyes, disclosing a poise born of inward peace, reveal his magnetism. Although he actually looks only at those directly in front of him and does not turn his head from side to side, his listeners on the edges of the group feel encompassed by the gaze. His loss of self-consciousness in love for the audience brings him insight into the response of his listeners. Aware of the powerful love that envelops them, they relax their sense of strangeness and fuse their individual egos into a group desire, the quest for lofty feeling. In his early interpretative experience Neihardt could sense this moment of fusion that occurred after a period of restlessness. Having fully developed the attitude of love toward his audience, he is aware of the relaxation that now comes as soon as he begins to read.

Neihardt's reading is effective in the communication of mood. An examination of his interpretation of a few passages from "The Death of Crazy Horse"¹ reveals his skill in creating moods for his listener. "The Death of Crazy Horse" is the final chapter in *The Song of the Indian Wars* that recounts the Indian resistance to white settlement. Crazy Horse, the last great Sioux chief, is an epic hero. He is also a symbol of the noble and profound Indian culture and its destruction by the white man. The dominant tone of the poem is grief: remembrance of past greatness and realization that it can never come again. There is a minor key in Neihardt's interpretation of the entire poem. Spring brings to the frontier wild rumor of the activity of Crazy Horse and his band, the last of the Sioux to resist. They have been harried and starved all winter, and there is nothing for them to do but come in to the reservation. Neihardt creates the sadness of the Indians sensing the age-old lure of the spring to new life and freedom and knowing that in order to preserve physical existence they must submit to the confinement of the reservation:

O sad it was to hear
How all the pent-up music of the year
Surged northward there the way it used to do!
In vain the catbird scolded at the Sioux;
The timid pewee queried them in vain;
Nor might they harken to the whooping crane
Nor heed the high geese calling them to come.
Unwelcome waifs of winter, drab and dumb,

¹John G. Neihardt, "The Death of Crazy Horse," *The Song of the Indian Wars, A Cycle of the West* (New York: Macmillan, 1949), 169-179.

Where ecstasy of sap and thrill of wing
Made shift to flaunt some color or to sing
The birth of joy, they toiled a weary way.²

The enemies of Crazy Horse are not satisfied with his submission. Neihardt expresses the suspicion of the Indians who failed to support Crazy Horse and of the white men who defeated him with a suggestion of impending doom:

For there were those who watched him narrow-eyed
The whole day long and listened for a word,
To shuttle in the warp of what they heard
A woof of darker meaning.³

When news of Indian resistance in the North reaches the reservation, the soldiers, apprehensive that the hope will touch off a rebellion among the Sioux, consult their superiors in Washington. The irony that men unfamiliar with the immediate problem should have the power of decision and that Crazy Horse himself has done nothing to defy the white authority blends with cold fear which the memory of the Indian Wars holds for the white men:

So back and forth along the talking wire
Fear chattered. Yonder, far away as morn,
The mighty heard — and heard the Little Horn
Still roaring with the wind of Custer's doom.
And there were troopers moving in the gloom
Of midnight to the chaining of the beast;⁴

Crazy Horse is called to Fort Robinson for a meeting with the commander. The invitation is a pretense to lure him to prison. He is led to the conference room, and on the threshold he sees the barred windows. A chant of fear expresses the wild panic of a man who has known the vastness of the prairies and who cannot live confined by walls:

O nevermore to neighbor with the stars
Or know the simple goodness of the sun!
Did some swift vision of a doom begun
Reveal the monstrous purpose of a lie —

²*Ibid.*, 170.

³*Ibid.*, 172.

⁴*Ibid.*, 173-174.

The desert island and the alien sky,
The long and lonely ebbing of a life?⁵

With the instinctive desperation of a cornered animal and with the pride of a man who would rather die fighting than languish in prison, Crazy Horse defies his captors, his only weapon a butcher knife against their guns. Neihardt's defiance is in the spirit of the fearless warrior and great chief:

"Don't touch me! I am Crazy Horse!"⁶

A frightened soldier runs his bayonet into him, and he crumples. The crowd of Sioux who did not see what happened are pacified with a lie. The dying chief is carried into an office where he presents the defense of the whole Indian nation in a pathetic lamentation that Neihardt sings slowly and mournfully with chromatic intonation:

"I had my village and my pony herds
On Powder where the land was all my own.
I only wanted to be let alone.
I did not want to fight. The Gray Fox sent
His soldiers. We were poorer when they went;
Our babies died, for many lodges burned
And it was cold. We hoped again and turned
Our faces westward. It was just the same
Out yonder on the Rosebud. Gray Fox came.
The dust his soldiers made was high and long.
I fought him and I whipped him. Was it wrong
To drive him back? That country was my own.
I only wanted to be let alone.
I did not want to see my people die.
They say I murdered Long Hair and they lie.
His soldiers came to kill us and they died."⁷

Neihardt creates the terror of a man who faces death alone and defeated:

He choked and shivered, staring hungry-eyed
As though to make the most of little light.
Then like a child that feels the clutching night
And cries the wilder, deeming it in vain,
He raised a voice made lyrical with pain
And terror of a thing about to be.⁸

⁵*Ibid.*, 175.

⁶*Ibid.*, 176.

⁷*Ibid.*, 177-178.

⁸*Ibid.*, 178.

His father and his mother carry the body of the Sioux Chief to an unmarked grave, completing the tragic symbol of the great Indian nation, misunderstood, betrayed, and isolated:

Who knows the crumbling summit where he lies
Alone among the badlands? Kiotes prow
About it, and the voices of the owl
Assume the day-long sorrow of the crows,
These many grasses and these many snows.⁹

There are many elements of the interpretative theory and practice of John Neihardt that reinforce the accepted canons of interpretation. His contribution comes in his use of a lyric, singing quality. An echo of the primitive poetic expression, this fundamental response of man to rhythm has been a part of every culture in the world. John Neihardt is in the tradition of the rhapsodists and bards who sang their poetry with divine frenzy around campfires and in great halls. His contribution comes also in his preoccupation with the attitude of the interpreter toward his listener. He depends for his power to move an audience upon the conscious outward flow of love in the highest sense. The total effect of John Neihardt's reading must be measured by the empathic experience of his listeners. Those who have heard him read recognize a creative response which finds description in the words of one of his own poems:

But something in the saying wasn't true
Until the words turned inside out for you,
And there it was, less meaning than a thrill
Upon the edge of meaning.¹⁰

⁹*Ibid.*, 179.

¹⁰John G. Neihardt, *The Song of Jed Smith, A Cycle of the West* (New York: Macmillan, 1949), 82.

A SURVEY OF SPEECH CERTIFICATION REQUIREMENTS

DOROTHY YAWS* AND E. L. PROSS**

The counselor or advisor of students who desire to major in one or more of the areas related to speech-drama-radio has many uneasy moments. This is particularly true when the degree candidate begins to ask pointed questions regarding the vocational opportunities accruing from his major. In most speech departments the majority of majors turn to teaching in the public schools as their vocation. It follows that college and university speech departments should have a deep concern with factors that influence the demand for their prospective teachers. One of these factors, and a most important one, is the attitude of the particular state department of education toward the certification of teachers of speech.¹

At the present time the Texas Education Agency is in process of revising its teacher certification requirements. In discussions of the speech aspects of this problem questions were frequently raised regarding the certification policies of other states. Examination of the literature disclosed that one study, including certification of speech teachers, had been accomplished in 1922,² and another cooperative project in 1937-38.³ Data from these studies were of historical interest but of limited value for a survey of contemporary practices. It was therefore decided to make another survey by the questionnaire method and to seek information on the following points: 1. speech teacher certification requirements in the several states; 2. speech training required by state regulation of all or certain teachers; 3. the

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¹In this paper the word "speech" is used in its generic sense to include public speaking, drama, interpretation, radio, correction, and methods.

²R. E. Williams, "A Survey of Speech Training in High Schools of the United States with Recommendations for Its Improvement," *Quarterly Journal of Speech*, VIII (June, 1922), 224-255.

³Clara E. Krefting, "The Status of Speech Training in the Secondary Schools of the Central States," *Quarterly Journal of Speech*, XXIII (December, 1937), 594-602; Harley A. Smith, "The Status of Speech Training in the Secondary Schools of the South," *ibid.*, XXIV (February, 1938), 95-101; Clara E. Krefting, "The Status of Speech Training in the Secondary Schools of the Western and Eastern States," *ibid.*, XXIV (April, 1938), 248-257.

general nature of the speech offerings in the secondary schools; 4. the availability of special aids to teachers of speech in the secondary schools; 5. the extent of state-sponsored extra-curricular programs of speech activities; 6. the state requirements for teachers of speech correction.

The questionnaire was submitted to several school officials for suggestion and improvement, and in its completed form was sent to three agencies in each state: to the chairman of the speech department of a state teacher's college, to the chairman of the speech department of a state university, and to the state department of education. This policy was possible in most of the states. After persistent follow-up, replies were finally received from every department of education and from at least one college or university in each state. Replies were then tabulated and a copy of the completed tables was sent to each department of education with the request that their officials examine the tables and determine if their policies had been correctly interpreted. Eventually, all states returned these tables, either corrected or approved. One of the interesting aspects of the study was the frequent discovery of wide discrepancies in interpretation of teacher accreditation policies that existed between chairmen of speech departments and state departments of education. In case of such differences, the data supplied by state officials were used.

In this paper two tables will be presented: Table I which gives data concerning speech teacher certification requirements, and Table II which indicates those states which require certain speech courses as basic preparation for classroom teachers.

TABLE I
REQUIREMENTS OF STATE DEPARTMENTS OF
EDUCATION FOR CERTIFICATION OF SPEECH TEACHERS

State	Major or Minor in Speech	Hours Pre- scribed by State Regulation	Semester Hours for Speech Major	Semester Hours for Speech Minor	Specific Prescribed Courses in Speech
Alabama.....	Yes	Yes	24	18	No
Arizona.....	Yes ^a	Yes	24	15	No
Arkansas.....	No	No	....	....	No
California.....	Yes	Yes	36	20	Yes
Colorado.....	No	No	....	....	No

Connecticut.....	Yes	Yes	12a	.	No
Delaware.....	No	No	....	....	No
Florida.....	Yes	Yes	18b	....	Yes
Georgia.....	No	No	....	....	No
Idaho.....	Yes	Yes	15-30	15	No
Illinois.....	Yes	Yes	16c	....	Yes
Iowa.....	Yes	Yes	30	20	No
Kansas.....	Yes ^a	Yes	6a	....	No
Kentucky.....	Yes	No	d	d	No
Louisiana.....	Yes	Yes	18	....	No
Maine.....	No	No	....	....	No
Maryland.....	Yes	Yes	'App.' 30	....	Yes
Massachusetts.....	Yes ^e	Yes ^e	18 ^e	9 ^e	No
Michigan.....	Yes	Yes	24	15	No
Minnesota.....	Yes	Yes	24	15	No
Mississippi.....	Yes	Yes	24	...	Yes
Missouri.....	No	No	10a	....	No
Montana.....	No	No	....	....	No
Nebraska.....	Yes	Yes	24	15	No
Nevada.....	Yes	Yes	23	10	No
New Hampshire.....	No	No	....	....	No
New Jersey.....	Yes	Yes	30	18	Yes
New Mexico.....	No	No	d	d	No
New York.....	Yes	Yes	36f	....	Yes
North Carolina.....	No	No	....	....	No
North Dakota.....	No	No	....	....	No
Ohio.....	Yes	Yes	40	15	Yes
Oklahoma.....	Yes	Yes	12g	6	No
Oregon.....	No	No	....	a	No
Pennsylvania.....	Yes	Yes	18	....	No
Rhode Island.....	Yes	Yes	40	....	No
South Carolina.....	No	No	....	....	No
South Dakota.....	Yes	No	d	d	No
Tennessee.....	Yes	Yes	12	....	No
Texas.....	Yes	Yes	24	15	No
Utah.....	Yes	Yes	20-40	12	No
Vermont.....	No	No	....	....	No
Virginia.....	Yes	Yes	30	....	No
Washington.....	Yes	No	d	d	No
West Virginia.....	Yes	Yes	24	18	Yes
Wisconsin.....	Yes	Yes	15	....	No

*

a As part of English Major

b Plus 12 hours of English

c Plus 6 hours in rhetoric; prefer speech training to be a part of language

d Set by Colleges

- e Effective September, 1954
 f Includes 12 hours of English
 g 24 after July, 1953

An analysis of the completed questionnaires revealed that some speech courses were taught in the secondary schools of every state, either by speech teachers or "others." One state indicated that the "others" included "any teacher with aptitude," but most states declared that by this word English teachers were meant. Thirty-two of the states recognized speech as a teaching major or minor, but from Table I it is apparent that several states considered Speech-English as a joint major. In those states recognizing a speech major or minor, the hours required were prescribed by state regulation in all but four states. Massachusetts permitted local regulations to determine this point, and South Dakota, Kentucky, and Washington allowed the colleges to determine.

In the remaining states the statistics regarding major requirements were not too gratifying to the speech fraternity. It is difficult to conceive of adequate preparation for the speech teacher with less than twenty-four semester hours of academic work, yet only twenty-one states approximated or exceeded that minimal figure. Data concerning requisites for the speech minor were even more unsatisfactory. Viewing twelve semester hours as a very conservative minimum requirement for a speech minor, only fifteen states clearly approximated or exceeded this number. Many states made no provision whatsoever for the speech minor.

TABLE II
 STATES REQUIRING SPEECH COURSES AS BASIC
 TRAINING FOR ALL OR CERTAIN TEACHERS

States	Who Must Take Such Courses	Nature of Such Courses
California	All prospective teachers	B.A. or B.S. candidates take 3 semester hours in oral and written expression. B.Ed. candidates take 12 semester hours in English including oral expression, dramatics, and speech correction.

Florida	Secondary Teachers.....	8 semester hours in communicative arts including speech.
Indiana	Elementary and secondary teachers	All elementary teachers must take dramatics. All English and language arts teachers must take dramatics and discussion and debate.
Illinois	Elementary and secondary teachers	All elementary teachers must take 4-6 semester hours and all secondary teachers 8 semester hours in oral and written expression.
Iowa	Elementary teachers.....	All must take 2 semester hours in detection and correction of speech defects in children.
Louisiana	Elementary and secondary teachers	All must take 3 semester hours of speech.
Mississippi	Elementary and secondary teachers	All must take 3 semester hours of speech.
Missouri	English teachers.....	All must take 2 semester hours of speech.
Nebraska	Elementary teachers.....	All must take 3 semester hours of speech or speech correction.
North Dakota	Secondary teachers.....	All must take 4 semester hours of fundamentals of speech.
Ohio	Elementary teachers.....	All must take speech, included with English: 8 semester hours for "cadet" teachers and 15 semester hours for "standard" certificate.
Oklahoma	Elementary teachers.....	"Not specified."
Oregon	Elementary teachers.....	All must take speech, included under English for 12 semester hours.
South Dakota	One, two, and four-year students	All must take 3 semester hours of beginning speech and one and two-year students must

		take 3 semester hours additional work in oral composition.
Washington	Elementary and secondary teachers	All must take "Speech for the Teacher" which includes public speaking, discussion, and elementary speech correction.
West Virginia	Elementary and secondary teachers	All must take 3 semester hours in "Communication."
Wyoming	Elementary teachers.....	All must take 3 semester hours in speech correction.

One very controversial matter in discussions dealing with revisions in Texas speech teacher certification requisites was the proposal that state regulation specify the nature of courses to be taken. Dissenters believed that specific course requirements should be left to the discretion of individual departments. The questionnaire endeavored to determine how others had met this problem. Eleven states did prescribe certain required courses. In California prospective teachers must take a course in methods and practice of teaching in the speech arts. Florida requires a course in fundamentals of speech and one additional course selected from discussion and debate, interpretation, drama, phonetics, or speech correction. Illinois specifies courses in public speaking, voice and phonetics, speech correction, and drama. Indiana requires courses in discussion and debate, interpretation, and drama. Maryland is very specific and makes requisite courses in fundamentals of speech, voice and diction, public speaking, radio, speech pathology, phonetics, play production, and methods. Mississippi requires fundamentals, phonetics, interpretation and drama, while New Jersey requires these, and, in addition, speech correction. New York's requirements are identical to New Jersey's, and Ohio requires fundamentals, phonetics, interpretation, and speech correction. Virginia provides that her thirty hour speech major should consist of eighteen hours of courses in drama and twelve hours of courses in speech. This is the only state to recognize this dichotomy. West Virginia requires fundamentals, play directing, argumentation and debate, voice and diction, and speech correction.

The writers were interested in the extent to which state departments of education recognize the values of speech training by requiring that all or certain prospective teachers take courses in these areas. In the present period of generally falling enrollments, speech departments must frequently depend upon the active support of other divisions to maintain staff load at acceptable levels. Results from the questionnaire on this point gave little basis for complacency.

Seventeen states require speech courses as basic training for all or certain teachers. As indicated in Table II, California, Illinois, Indiana, Louisiana, Mississippi, South Dakota, West Virginia, and Washington require that all their teachers, both elementary and secondary, have certain speech courses. Florida and North Dakota require such courses of their secondary teachers, and in Iowa, Nebraska, Ohio, Oklahoma, Oregon, and Wyoming elementary teachers must have certain speech work. Missouri requires two semester hours in speech for all English teachers. The nature of these courses is apparent from Table II.

From these tabulations it should be clear that much remains to be done before speech will attain the status of such academic subjects as English or mathematics. Sixteen states still do not recognize a speech major. In many of the thirty-two states that do grant recognition there is a "shotgun" relationship with English — a point often mentioned by speech men who completed questionnaires. There is also the trend toward so-called "language arts" which would tend to submerge speech in a sea of English, journalism, and related subject matter.

The very confused status of the speech minor was most surprising to the writers. It has long been clearly apparent that in the small high school one person will frequently handle all the work in two or more areas, frequently English and a limited amount of speech. We must recognize that there is often considerable practical justification for the prospective teacher taking only a minor in speech. We realize that it is impossible to train thoroughly such a teacher with only twelve to eighteen hours of work, but certainly even this limited work is preferable to the present chaotic system. It is believed that state speech associations should attack this problem with vigor.

The hard fact that only seventeen states require speech work of all or certain of their prospective teachers is somewhat balanced by the knowledge that in many institutions there are local requirements

specifying certain courses as requisites for degrees in education. Nevertheless, it is apparent that we are overlooking a tremendous field of service. We should endeavor to have required by state regulations such courses as creative dramatics, speech correction, speech for the teacher, and similar work.

If these tabulations have a message for those of us in the speech profession that message might be summarized as: we have come a long way toward establishing good certification standards but there is still no sound basis for self-complacency; we should work through our national, regional, and state associations for stronger programs for certifying teachers of speech; and we should endeavor to develop courses that will be more generally requisite for all prospective teachers.

MEANING OF RANDOMIZED MESSAGES¹

JOHN J. DREHER*

JOHN W. BLACK**

I. INTRODUCTION

In normal English usage the redundancy of the language helps the listener to chart the progress of the utterance to which he is listening. As the sentence proceeds, there is a measurable and significant diminishing of the probability of the occurrence of any signal which would not "make sense" in that particular context. To the listener familiar with the larger context in which the utterance is conceived, it is not an impossibility for him to anticipate or supply certain parts of the message either not yet received or that have been destroyed by interference.² Additional information regarding the speaker's attitude or emotional condition may be superimposed on the message by his use of vocal inflections.³ These inflections, however, like the speech sounds themselves, are time-ordered acoustic events that may depend on that order for their correct recognition or interpretation. In view of this, two messages employing the same words in the same syntactical order might have two entirely different meanings.

It would be of interest to destroy both the word order of the sentence and the time order of the vocal inflections to examine the effect on meaning. In other words, we ask the question: Can a listener, hearing an utterance whose words have been mechanically randomized, choose the correct syntactical form from a selection of possible choices? It was to answer this question that the following study was made.

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²This study was conducted at the U. S. Naval School of Aviation Medicine, N. A. S., Pensacola, Florida, under the contract between the Office of Naval Research and the Ohio University Research Foundation.

³For further discussion of this subject see G. A. Miller, *Language and Communication*, (New York, 1951), Ch. IV.

⁴From evidence indicated by work on "extra messages" currently in progress at the Acoustic Laboratory, School of Aviation Medicine, Pensacola, Florida.

II. EXPERIMENTAL DESIGN AND TECHNIQUE

Working Hypotheses

1. Given a choice of logical syntactical forms for a group of words, a listener hearing these words randomized cannot select the order in which they were originally recorded.

2. A listener cannot differentiate between a rising-inflection question and a statement if the words are randomized.

Equipment

Stancil-Hoffman tape recorder, Model R-4

Stancil-Hoffman portable tape recorder

Western Electric microphone, WEA 639B

Jensen auditorium speaker

Prepared answer sheets

A tape recording of fifteen sentences with words clipped apart, randomized, and re-spliced.

Subjects

The subjects used were 110 NROTC students in summer training at the Naval Air Station, Pensacola, Florida.

Stimulus Materials

Fifteen sentences selected for the stimulus material were chosen with the following criteria in mind: (1) that the words be of such a nature as to be sensible to more than one logical and correct syntactical order; (2) in order to minimize phonetic clues through transition influence between words, the sentences were articulated as precisely as possible, allowing a very short but definite period of non-phonation between words; (3) as an additional check, six of the 15 sentences were composed of words which began and ended in plosives, fricatives, or affricates to minimize further influence clues. The sentences, with their more logical alternates, are listed below.

Test Sentence

1. That step won't stop Pete.
2. Bess said Fred can't.
3. Tess slipped that pest a kiss.

Alternates

- a. Pete won't stop that step.
- b. That step won't stop Pete.
- a. Bess said Fred can't.
- b. Fred said Bess can't.
- a. That pest slipped Tess a kiss.
- b. Tess slipped that pest a kiss.

- | | |
|--|---|
| 4. These boats slipped past Gus. | a. These boats slipped past Gus. |
| | b. Gus slipped past these boats. |
| 5. Watch that goose paste this pest. | a. Watch this pest paste that goose. |
| | b. Watch that goose paste this pest. |
| 6. Watch this flight paste that plane. | a. Watch that plane paste this flight. |
| | b. Watch this flight paste that plane. |
| 7. The truck is behind the car. | a. The truck is behind the car. |
| | b. The car is behind the truck. |
| 8. You the Romans can conquer. | a. You the Romans can conquer. |
| | b. The Romans can conquer you. |
| 9. I can see you have no sense. | a. I can see you have no sense. |
| | b. You can see I have no sense. |
| 10. You and Dot must entertain your friends. | a. Dot must entertain you and your friends. |
| | b. You and Dot must entertain your friends. |
| | c. Your friends must entertain you and Dot. |
| | d. Your friends must entertain Dot and you. |
| 11. Can you see it? | a. You can see it. |
| | b. It can see you. |
| | c. Can you see it? |
| | d. Can it see you? |
| 12. Is this the way? | a. Is this the way? |
| | b. This is the way? |
| 13. Should Bill go first? | a. Bill should go first. |
| | b. Should Bill go first? |
| 14. They don't intend to go? | a. They don't intend to go? |
| | b. They don't intend to go. |
| 15. The floor is dirty. | a. Is the floor dirty? |
| | b. The floor is dirty. |

Procedure

SENTENCE PREPARATION

The test sentences were recorded by a male speaker at a tape speed of 18 inches per second. The precise articulation afforded a

short but definite period of non-phonation between words. The speaker monitored the VU meter while recording and attempted to maintain approximately the same speech level throughout. Recording was done in a sound treated room at the Acoustic Laboratory, School of Aviation Medicine. The microphone, set for cardioid operation, was positioned about 12 inches from the speaker's lips.

After recording, each sentence was drawn across the pickup head by hand, the spots of silence located, the words clipped apart, and spliced together in random order. This procedure was followed for each of the fifteen sentences.

The spliced test sentences were then re-recorded on the R-4 Stancil-Hoffman at a speed of 15 inches per second for presentation to the subjects. This introduced no mechanical distortion, merely a change of tape speed.

SUBJECT INSTRUCTION

The subjects, in nine groups of 12 and one group of two, were given the following instructions:

"As you know, English word order is important in determining the meaning of a sentence. 'The dog chased the cat' has a different meaning from 'The cat chased the dog.' You will notice that the same words have been used in each case but that the order has been changed; hence, the meaning is changed. Something else has changed also, although we may not be aware of it; namely, the pitch level of the words in the second sentence, as well as their stress and duration, probably have different values from the same words in the first. We are exploring the possibility that these changes also have a clue to the syntactical arrangement of the sentence in its new form.

"You will now hear fifteen sentences which have been recorded in a certain word order. On your answer sheet you will notice that in Number 1, for instance, both sentences have the same words in them but have different meanings due to their different word order. What you will hear after the speaker says, 'Number One,' will be these words in random order. Originally, the speaker pronounced one of those two sentences. That one was cut apart, the words scrambled up, and respliced. The utterance you hear, therefore, will not make any sense. Your job is to decide which of the two possibilities listed under Number 1 the speaker originally recorded. Fol-

low this procedure except for Sentences Ten and Eleven, each of which gives you four choices instead of two.

Test Presentation

The subjects, in groups, were seated in a sound treated room and listened, in quiet, to the test through the loudspeaker.

III. RESULTS AND DISCUSSION

The 110 judgments obtained on each sentence were treated with chi-square using one degree of freedom. Table I gives the results obtained.

TABLE I

Sentence No.	X ²	Significant Level %
1	.582	46
2	.582	46
3	.582	46
4	1.31	26
5	1.31	26
6	1.45	23
7	28.5	.001
8	13.13	.001
9	1.31	26
10	14.84	.001
11	45.10	.001
12	58.18	.001
13	76.95	.001
14	39.60	.001
15	42.04	.001

Regarding Hypothesis 2, relating to ability to differentiate between a rising-inflection question and a statement, a highly significant chi-square value for the questions, Nos. 11, 12, 14, and 15 leads us to reject the hypothesis of no difference and conclude that even with words randomized such a contoured question may be differentiated from a statement employing the same words.

Hypothesis 1, relating to ability to choose correct word order, may not be rejected for Nos. 1, 2, 3, 4, 5, 6, and 9 according to this evidence.

X² values for Nos. 7, 8, 10, and 13 indicate that we may reject

Hypothesis I with a high degree of confidence. Inasmuch as no criteria for variation of stress, duration, and pitch according to grammatical usage has been formulated, it is possible that unconsciously interpreted differences in these aspects have contributed to the apparently contradictory evidence as presented here.

Another, and more likely, possibility is embraced in the observation that the sentences in this investigation deliberately designed to minimize phonetic clues of transition (1, 2, 3, 4, 5, 6) are the ones that are non-significant, while the reverse is true of those (7, 8, 10, 13) which were not so constructed. The one exception to this latter result is sentence No. 9.

IV. CONCLUSIONS AND SUMMARY

Listeners can detect rising-inflection questions from statements using the same words when listening to those words randomized.

When the words of a statement begin and end in sounds which tend to minimize phonetic transition clues, listeners cannot choose from two possible syntactical orders the one originally recorded. When no attention is paid to minimizing such clues, judgments concerning the above task are significantly above chance. Further investigation employing larger language units than the word (e.g. word-pairs or phrases) is indicated to determine the minimum size of syntactically-contiguous units necessary to establish correct judgments when inter-unit phonetic transition clues are absent.

DECISIONS IN EXTEMPORANEOUS SPEAKING CONTESTS

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One of my students participating in an extemporaneous speaking contest received rankings of first, third, and eighth (last place) by the three judges who heard her. A subjective check of the final rankings of these three judges did not show that one was any more accurate than either of the other two. Yet, here were three men, supposedly qualified to recognize effective speaking (college teachers with advanced degrees in speech), varying in their judgment of the comparative effectiveness of the speaking of one person.

This lack of agreement among judges regarding the comparative effectiveness (rank-order) of speakers, however, is not unusual. In fact, all of us have experienced variations in judgment either as judges, speakers, or coaches. Knower¹ in a statistical study of 13,265 judgments made of students speaking in contests, emphasizes the extent of this variability in evaluating the performance of speakers. He found that 51 per cent of the individual judgments varied from one to eight ranks away from the speaker's final average rank. Regarding the variance in the scores a speaker may expect from auditors, Bryan and Wilke² report "a speaker may expect a range reaction to his speech which covers a third of the entire gamut." Monroe, Remmers, and Lyle³ have shown the reliability coefficient for the judgment of one auditor versus another regarding the general effectiveness of a speaker to be .30. Do these results imply we, the judges, are incapable of differentiating between effective and ineffective speaking performance? Do they mean the rendering of decisions in speech contests are so unreliable

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¹F. H. Knower, "A Study of Rank-Order Methods of Evaluating Performances in Speech Contests," *Journal of Applied Psychology*, XXIV (1940), 633-644.

²A. I. Bryan and W. H. Wilkie, "Audience Tendencies in Rating Public Speakers," *Journal of Applied Psychology*, XXVI (1942), 371-381.

³A. H. Monroe, H. H. Remmers, and E. V. Lyle, "Measuring the Effectiveness of Public Speaking in a Beginning Course," *Bulletin of Purdue University*, XXVII, *Studies in Higher Education*, XXIX (1936), No. 1, 27.

that both the giving of decisions and speech contests should be abandoned? Do they indicate scientific techniques for evaluating the effectiveness of student speaking performances are impossible? Rather than abolishing speech contests and the evaluation of student speaking performance, the variability in the judgments rendered should be a challenge to:

1. Understand more fully the nature of the problem involved in evaluating student speakers,
2. Adopt the methods which scientific research have shown to be most reliable and valid for evaluating specific types of student speaking performance, and
3. Promote a wider acceptance of a point of view toward student performance in speech contests that is neither "all-win" nor "all-failure."

Time limitations do not permit a full discussion of the nature of the problems involved in evaluating student speakers. A brief statement of some of the problems, however, is necessary. In the first place, judging a student speaker's performance is a subjective procedure. Unfortunately, the objective standardized criteria such as we use for determining the length, width, height, weight, and so forth, of tangible materials are not applicable to the subjective with the same degree of reliability. But even if we had reliable, valid criteria or standards for evaluating a speech, we would still not be including those factors which influence the judge, rater, or listener. As Simon⁴ has stated it, "A judge is objective or subjective in terms of his habits, not in terms of the criteria or the ballot or the items on a criticism sheet." Here are included such individual factors as the halo effect, the order of arranging subject material within the speech, the order of speaking, style of delivery, use of notes, and preconceived attitudes regarding the speaker or subject material presented.⁵ These are just a few of the variables that amplify the problem of evaluating student speakers.

Recognizing these variables exist, the answer to more reliable decisions seems to lie in an understanding of the methods and procedures used in evaluating speech performance and in selecting and

⁴Quoted by K. R. Robinson, *Teaching Speech in Secondary School* (New York, 1951), 120.

⁵For related abstracts and/or bibliography see H. Gilkinson, *Outlines of Research in General Speech* (Minneapolis, 1943); *Table of Contents of Speech Monographs* (1951).

using those techniques that have been shown to possess the highest reliability for specific types of speaking performance. Since we are primarily interested in extemporaneous speaking, this discussion is limited to the types of decisions most applicable to extemporaneous speaking in contests — shift-of-opinion, rank-order, and ratings.

Shift-of-Opinion. There are several types of shift-of-opinion scales for determining the effect of a speech on the attitude of listeners. The more frequently used are those developed by Thurstone, Likert, Woodward, and Remmers and his students. These are audience tests that consist of two correlated forms, one of which is completed before the listener is subjected to the speech; the other is usually completed immediately following the speech. Except for the Woodward ballot, these scales require the listener to check his opinion regarding a number of items, several minutes to complete, and a somewhat detailed statistical procedure for their evaluation. It is necessary, for example, to use a control group, determine the reliability of the two forms of the scale, the reliability of the scale for the particular subject, and the number of judgments needed to be pooled to provide results of satisfactory reliability.⁶ The Woodward ballot requires less time to complete but assumes equal degrees of difference, as measured on a linear scale, for which there is no varification.⁷ It has been shown, however, that the pooled judgments of 27 auditors provide a satisfactory reliability for determining whether or not a shift of opinion has taken place.⁸ The same criticism applies to the Likert tests.

Although these scales can be used satisfactorily under specific conditions, the number of judgments, the detailed statistical procedures, and the time required for their use do not make the shift-of-opinion scales a satisfactory method for evaluating the extemporaneous speaking performance of students in contests.

Rank-Order. In rank-order evaluation a single judge, or a group of judges, rank the speakers in order, giving a rank of "1" to the

⁶For explanation of statistical procedures see H. Cromwell, "An Experimental Design for Determining Induced Changes in the Attitude of Others," *The Southern Speech Journal*, XVI (1951), 198-206.

⁷W. A. D. Millison, "Experimental Work in Audience Reaction," *Quarterly Journal of Speech*, XVIII (1932), 621-636.

⁸A. H. Monroe, "The Measurement and Analysis of Audience Reaction to Student Speakers — Studies in Attitude Changes," *Bulletin of Purdue University* XXXVIII, *Studies in Higher Education*, XXXII (1937), No. 1, 41.

best speaker, "2" to the second best, and so on, until a numerical rating has been given each speaker. If more than one judge is used, the ranks are computed to determine a final total rank. Knower⁹ on the basis of his study, has reported several conclusions of interest regarding rank-order decisions.

1. The correlation of two judges in ranking 1,269 extemporaneous speakers was .46. On this basis and by the use of the Spearman-Brown prediction formula it would require eight judges to provide a reliability of .87.
2. Speakers ranked at both ends of the distribution (best and poorest speakers) are ranked with greater reliability than speakers ranked in intermediate positions.
3. Speakers speaking in first or last positions are more commonly ranked in an intermediate than in a high or low position; and speakers who are assigned the highest final average rank by judges most frequently speak in next to last or in some other intermediate position.

Thompson,¹⁰ in a study of the reliability of rank-order and paired-comparisons, found the average reliability coefficient of rank-order judgments for six series of judges was —.14. Woodward¹¹ reports rank-order correlations of judges to vary from .326 to .425 — variations which are close to those reported by Knower.

Regarding rank-order as a method of evaluating speaking performance, the low reliability of judges' rankings implies the practice of declaring numerical rankings such as first, second, and so forth, as unsatisfactory unless a panel of at least eight judges is used.

Ratings. In order to assist the judges in arriving at decisions that are more analytic, systematic, and based on similar factors, numerous rating scales and instructions have been developed. Examples of these scales are the Bryan-Wilke Speech Profile, Robinson's Speech Evaluation Chart, Thompson's Diagnostic Speech Scale, and The Purdue Rating Scale. Rating scales of these types include items which are used as standards for evaluating the speaker's performance. The most usual practice is to interpret the

⁹Knower, 644.

¹⁰W. Thompson, "Is There a Yard Stick for Measuring Speaking Skills," *Quarterly Journal of Speech*, XXIX (1943), 87-91.

¹¹R. S. Woodward, *Experimental Psychology*, (New York, 1938), 272-275.

items in terms of a numerical value, determine the sum of the values of the items, and interpret the sum in terms of ratings such as poor, fair, good, excellent, superior. Several conclusions have been reported regarding the use of rating scales:

1. Ratings on the average tend to fall above a theoretical average.¹²
2. Judges tend to generalize about the speech performance as a whole in terms of their reaction to one or more of the individual items of the scale.¹³
3. Placing of equal weight on each item contained in the scale.¹⁴
4. There is no evidence that judges improve their evaluation by the use of rating scales.¹⁵

Although these conclusions point to weaknesses in the use of rating scales, if a rating scale that consists of items is desired, The Purdue Rating Scale is worthy of consideration because it may be completed with a minimum of five check marks and, also, because it has been shown statistically that the five items included in the scale are the factors that influence the opinion of the auditor regarding his rating of the speaker's effectiveness.¹⁶

In spite of the criticism presented, other evidence supports the desirability of using rating scales for evaluating student performance in extemporaneous speaking:

1. Monroe, Remmers, and Lyle¹⁷ report a correlation of .50 between the judgments of two speech teachers; Gilkinson and Knower¹⁸ found a correlation of .77 for the average ratings of two instructors; Drushal¹⁹ reports an average self-correlation of .69 for four experienced teachers. These correlations are higher than those reported by those using either shift-of-opinion scales or rank-order.

¹²Robinson, 129.

¹³Monroe, 9; Bryan and Wilkie, 372; Robinson, 129

¹⁴Robinson, 143.

¹⁵Knower, 490; Thompson, 91.

¹⁶Monroe, 61-69.

¹⁷Monroe, Remmers, and Lyle, 18.

¹⁸H. Gilkinson and F. H. Knower, "A Study of Standardized Personality Tests and Skill in Speech," *Journal of Educational Psychology*, XXXII (1941) 161-175.

¹⁹J. G. Drushal, "An Objective Analysis of Two Techniques of Teaching Delivery in Public Speaking," *Quarterly Journal of Speech*, XXV (1939), 561-569.

2. Monroe,²³ Eckert and Keys,²¹ Thompson,²² and Gilkinson and Knower,²³ report equal or higher correlations between using a rating scale which includes several items and a general effectiveness (linear type) scale.

As may be noted, the highest reliability coefficients for judges' evaluation of speakers have been reported for ratings. It may also be noted that the use of a general effectiveness scale (linear type) gives results that are at least equal to those obtained by using the rating scales which include several items. If these conditions are as reported, *the use of the general effectiveness scale that would rate performance on some basis such as poor, fair, good, excellent, or superior, seems to be the most reasonable answer to our problem regarding more reliable decisions in extemporaneous speaking contests.*

Promoting a wider acceptance of a point of view toward student performance in speech contests that is neither "all-win nor all-failure" is also an important part of decisions and contests. If we can get our students to understand the subjectivity and variability of judgments; if we can teach them to be aware and generous of the abilities of others; if we can, to use an old expression, get them to see the lasting value is their own development rather than the certificate; and if we, the teachers, set the example while using the best judging techniques available, student speaking contests can continue to offer a great deal to the development of both the student and our field of study.

²⁰Monroe, 16.

²¹R. G. Eckert and N. Keys, "Public Speaking as a Clue to Personality," *Journal of Applied Psychology* XXIV (1940), 144-153.

²²Thompson, 90.

²³Gilkinson and Knower, 164.

INTERCOLLEGIATE DISCUSSION IN THE SOUTH, 1951-52

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Talk at national and regional conventions concerns increasing the emphasis on discussion. In an effort to discover how much of this talk has been translated into action, the writers conducted a survey of intercollegiate discussion in the South¹ in 1951-52.

A pilot study on 1950-51 activity uncovered the persons to be surveyed. A questionnaire covering 1951-52 was sent every school in the region at which intercollegiate discussion was reported in the pilot study and to at least one key person in each state. Twenty-eight questionnaires were returned, eighty-five per cent of those mailed. For only three states — Arkansas, Georgia, and South Carolina — is this report based on a single source of information.

At least four discussion conferences or congresses took place in the South during 1951-52. Conferences were sponsored by the University of Alabama and Southwest Texas State College. Congresses were held under the auspices of the Mississippi Speech Association (Mississippi Youth Congress) and the Southern Speech Association (Congress of Human Relations).² Both student congresses included discussion at least during committee sessions. In addition, the tournament of the Province of the Southeast of Pi Kappa Delta, held this year at Mississippi State College for Women, included three rounds of discussion. And the annual Florida State University Invitational offered two rounds of discussion in a discussion-extemporaneous speaking progression.

About three hundred and thirty students from seventy schools took part in these six events which do not exclude duplications. Except for the Mississippi Youth Congress, each discussion was judged and awards given those who received the highest ratings.

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¹In defining "the South" for purposes of this study, the authors added South Carolina to the eleven states whose associations are listed in the front of *The Southern Speech Journal*.

²Mississippi Southern College (Hattiesburg) planned to include in its February Gulf States Speech Festival a "Discussion-Debate Sequence," with two rounds of discussion followed by two rounds of debate, all on the national debate resolution. Conflicts and lack of registration forced cancellation of the 1952 Festival.

Several subjects were used: a rephrasing of the national debate resolution at Alabama and MSCW, the national discussion question at Southwest Texas State and Florida State, and many different subjects at the Mississippi Youth Congress and the Congress of Human Relations.

Several southern schools attended discussion conferences outside the region. Four took part in discussion at the national conference of Tau Kappa Alpha at Case Institute in Cleveland: University of Florida, Mercer College, Berea College, and The University of Kentucky. Others discussed at Oklahoma, Southeastern Oklahoma State, and the Hoosier Forensic Conference at Indiana. A number of schools, including St. Mary's (Texas), The University of Houston, and Florida State University, sent recorded discussions to the National Contest in Public Discussion sponsored by the Chicago Undergraduate Division (Navy Pier) of the University of Illinois.

Intercollegiate discussion involving two schools occurred more frequently. Among the institutions reporting such activity were Baylor, Kentucky, Mary Washington, Mississippi, Richmond, Southern Methodist, Tampa, and Texas. The most extensive program was at Baylor University where eight monthly intercollegiate discussions were held this last year, guests being Texas University (twice), Southern Methodist University (twice), University of Mississippi (twice), Texas Christian University, and Mary Hardin-Baylor. In addition, Baylor University travelled to Southern Methodist University, Texas University, and The University of Mississippi for intercollegiate discussion. Topics included de-emphasis on intercollegiate athletics, improvement of race relationships, presidential possibilities, price controls, and improvement of our ethical and moral standards. Audiences of twenty-five to a hundred and twenty-five attended the weekly intramural and monthly intercollegiate forums. Most other schools reported only one intercollegiate discussion. Richmond University sponsored a political convention and election with five colleges participating.

Although the questionnaire said nothing about intramural discussion, several respondents volunteered information. At The University of Mississippi discussion is part of the annual Intramural Speech Festival. At Baylor University intramural forums are a regular weekly event, yielding once a month to intercollegiate discussion. At Southeastern Louisiana College discussion is available through the Student

Speakers' Bureau to high school, civic, and professional groups. Florida State enlisted about fifteen students in a series of weekly round table discussions on the national discussion question, culminating in appearances before local church groups and over the campus radio station.

Several schools sponsored high school discussion. Memphis State College, for instance, entertained fifty-five students from seven high schools in three rounds of discussion on their national debate subject. Florida State University served as host for one hundred twenty students from sixteen high schools at the Florida State High School Student Congress.

In answer to the question, "What is your reaction to this type of activity?" ten respondents indicated high approval; none, disapproval. Gifford Blyton of The University of Kentucky thinks discussion "much more intelligent than debating, provided one can find students who will study and apply themselves." Spencer Albright of Richmond University calls his experiences "altogether stimulating." Glenn Capp of Baylor University thinks discussion "an excellent type of activity, both for student training and enlightening the general public." Other directors, like Donald Ecroyd of The University of Alabama, feel that discussion conferences should serve as a logical preliminary to debate.

Reporting that his students entered discussion only at Southeastern Oklahoma State, C. C. Pope of East Texas State College cited a common problem: "My students prefer discussion to debate, but none of the other tournaments we attend include discussion."

Discussion, therefore, has found a small but growing place in southern intercollegiate forensic activity. From the widespread interest expressed in response to this questionnaire, it would appear that discussion may find even wider usefulness, both in large conferences and two-school forums. Even now, many students in southern colleges and universities are learning to discuss as well as to debate.

SOUTHERN GRADUATE STUDY IN SPEECH AND THEATRE: 1951

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Eighty-seven studies are reported as having been accepted during 1951 by Southern universities in partial fulfillment of the requirements for graduate degrees in the fields of speech and theatre. The total for 1951, it will be noted, is slightly smaller than that for 1950. On the other hand, in contrast with the one doctoral study completed in 1950, four doctoral dissertations were accepted during 1951: one in public address; two in speech science; and one in theatre and interpretation. The recently re-organized Department of Theatre at the University of Texas presented its first five candidates for the degree of Master of Fine Arts, and the University of Mississippi presented its first four candidates for the Masters of Arts. All institutions included in earlier reports on Southern graduate study in speech¹ are again represented this year.

Slightly fewer studies were presented during 1951 in the fields of public address, radio, and speech education. On the other hand, there were more studies presented during this year in the fields of speech science and theatre and interpretations than in 1950. Three of the ten studies in public address and two of the six studies in speech education dealt with topics concerning the South as did six of the twenty-three studies in speech science.

Theatre and interpretation continues to be the most popular area. Of the forty-six studies in this division, twelve deal with Southern regional subjects. A significant number in this last group are concerned with local theatre history. Sixteen theses are original full-length plays, a number which indicates the continuance of a trend noted last year. Five were production book studies. One study dealt with the area of interpretation.

The following table shows the analysis of all studies accepted

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¹See Charles Munro Getchell, "Southern Graduate Study in Speech and Theatre Before 1941," *The Southern Speech Journal*, XV (March, 1950), 222-229; "Southern Graduate Study in Speech and Theatre from 1941 to 1950," *ibid.*, XV (May, 1950), 297-306; "Southern Graduate Study in Speech and Theatre: 1950," *ibid.*, XVI (March, 1951), 218-227.

from 1932 through 1951. Figures in parentheses refer to those studies accepted in 1951. The figures given first in each instance and cumulative totals.

	Master's Theses	Doctoral Dissertations	Total	Southern Regional Subjects
Public Address	42 (9)	7 (1)	49 (10)	29 (3)
Radio	18 (2)	0 (0)	18 (2)	7 (0)
Speech Education	53 (6)	2 (0)	55 (6)	18 (2)
Speech Science	100 (21)	13 (2)	113 (23)	40 (6)
Theatre and Interpretation	173 (45)	5 (1)	178 (46)	23 (12)

PUBLIC ADDRESS

- Allen, Edna Glass, "Roosevelt as a Speaker." Baylor University, 1951.
- Attenhofer, Norman Joseph, "The Development of the Theory of Conversational Mode of Speech." Louisiana State University, 1951.
- Ballard, Norman Jean, "R.E.I. Saner's Contributions to Oratory." Southern Methodist University, 1951.
- Kenner, Freda, "The Contribution of James Albert Winans to Rhetorical Theory." The University of Tennessee, 1951.
- Laughlin, Lola M., "The Speaking Career of Pat Norris Neff." Baylor University, 1951.
- Lupman, Edwin J., "Macaulay: Orator and Man." The University of Tennessee, 1951.
- Magee, Nelly, "A Translation and Commentary of Book I of Gerardis Johannis Vossii *Rhetrices Contractae, Sive Partitionum Oratoriarum Libri 5.*" Louisiana State University, 1951.
- Sculy, Daniel William, "The Influence of James Rush, M.D., Upon American Elocution Through His Immediate Followers." Louisiana State University, 1951.
- Skemp, Elizabeth, "An Analysis of the Addresses of the Presidents of the Southern Commercial Conventions Between 1856-1859." University of Alabama, 1951.
- Stansell, James Julius, "A Rhetorical Study of the Public Speaking of Eric A. Johnston during His Presidency of the United States Chamber of Commerce." Louisiana State University, 1951 [Ph. D. Dissertation].

RADIO

- Fowler, William Frederick, "A Study of the Effectiveness of Selected Religious Radio Programs." Baylor University, 1951.

- Wright, Kenneth D., "A Survey of Published American Radio Drama." The University of Tennessee, 1951.

SPEECH EDUCATION

- Bradley, A. E., "An Historical Analysis of the Speech Activities of the Literary Societies at the University of Alabama." University of Alabama, 1951.
- Gunn, Joann, "The Status of Speech Education in Mississippi High Schools, 1949-1950." University of Mississippi, 1951.
- Heath, Martha Ann, "An Experimental Study of The Relations Between Interest, Educability, And Score On An Objective Examination Over The Factual Content of An Informative Speech." The Florida State University, 1951.
- Kramar, Edward J. J., "A Study of Listening Test Scores on Orally Presented Expository Material With The Speaker Seen and With the Speaker not Seen." The Florida State University, 1951.
- Malone, James Franklin, "A Study of Integration of Speech and Social Studies." Baylor University, 1951.
- Yaws, Dorothy P., "A Survey of Speech in the Secondary Schools of the United States." Texas Christian University, 1951.

SPEECH SCIENCE

- Blue, C. Milton, "A Follow Up Study of Cases Appearing at the L.S.U. Speech and Hearing Clinic from February, 1947, to January, 1951." Louisiana State University, 1951.
- Boone, Jerry Neal, "A Study of the Effect of Hearing Loss of Freshmen at the University of Florida on Selected Measures of Their Achievement." University of Florida, 1951.
- Brandfon, Winifred Barbara, "Speech Problems of the Mentally Retarded Child: A Study Based on Case Histories." Louisiana State University, 1951.
- Caraway, Betty Jean, "Childhood Aphasia: Characteristics and Explanatory Therapeutic Methods." Louisiana State University, 1951.
- Davis, Pauline F., "The Study of Material for Auditory Readiness on the Prereading and Early Reading Levels." University of Florida, 1951.
- Faber, J. Albert, "The Study of Speech in Interpersonal Relationships: 1. Experimentation in Techniques for Recording and Analyzing Speech Behavior in a Retail Store." University of Alabama, 1951.
- Garbutt, Cameron Willis, "A Study of the Dialectal Characteristics of Six Members of the Older Generation Living in the Three Southernmost Counties of Illinois: Alexander, Pulaski, Massac." Louisiana State University, 1951. [Ph. D. Dissertation].

- George, Donald Albert, "Some Louisiana Isoglosses, Based on the Workbooks of the Louisiana Dialect Atlas, 1935-1949." Louisiana State University, 1951.
- Ivey, Sara Mack, "The Effect of Cleft Palate Operation on the Speech of Forty-Two Cleft Cases." Louisiana State University, 1951 [Ph. D. Dissertation].
- Johansen, Floye Van Landingham, "An Analysis of the Literature and a Bibliography useful to Parents of Pre-School Children with Speech Defects." University of Florida, 1951.
- Loeb, Sandra, "The Study of Speech in Interpersonal Relationships: 2. Two Techniques for Recording and Analyzing Student-Instructor Conferences." University of Alabama, 1951.
- Love, Marion Roberta, "An Analysis of the Number, Location, and Consistency of Consonant Substitutions and Omission Errors in an Oral Reading and a Propositional Speech Test of Articulation." The Florida State University, 1951.
- McDowell, Mary Louise, "The Study of Speech in Interpersonal Relationships: 4. Techniques for Analyzing Child-Adult Conversations." University of Alabama, 1951.
- McEachern, C. C., "The Study of Speech in Interpersonal Relationships: 3. Techniques for Recording and Analyzing Speech Behavior by Means of Sound Motion Pictures." University of Alabama, 1951.
- McKay, Kelsey Babcock, "The Incidence of Speech Defects Among the Negro Children of Alachua County, Florida." University of Florida, 1951.
- Merrill, Roberta, "An Analysis of the Services of Florida Agencies and Organizations Available to the Public School Speech Correctionist." University of Florida, 1951.
- Morgan, Elizabeth Annelies, "The English Language Background of the Latin American Students at the University of Florida." University of Florida, 1951.
- Pickard, Nancy, "Recent Developments in the Theory of Hearing." University of Alabama, 1951.
- Shaver, Ruth Dod, "The Phonetic Features of Hawaiian Pidgin English." Louisiana State University, 1951.
- Spielberg, Martin H., "The Study of Speech in Interpersonal Relationships: 6. Techniques for Analyzing Group Conversation." University of Alabama, 1951.
- Ward, Louise, "The Study of Speech in Interpersonal Relationships: 7. Techniques for Describing the Behavior of One Child." University of Alabama, 1951.
- Walker, Richard Waller, "Contributions of the Journal of Speech and Hearing Disorders, 1936-1950, on Stuttering, Hearing and Audiology, Aphasia, Cleft Palate, and Cerebral Palsy." Louisiana State University, 1951.
- Webster, Elizabeth, "The Study of Speech in Interpersonal Rela-

tionships: 5. Techniques of Analyzing Visible Aspects of Speech." University of Alabama, 1951.

THEATRE AND INTERPRETATION

- Abbott, Billy Mack, "History of Dramatic Activity of Southern Methodist University. (1915-1942)." Southern University, 1951.
- Birbari, Elizabeth, "Uniforms and Duties of Domestic Servants in America, 1880-1910." The University of Texas, 1951 [M.F.A. Thesis].
- Bradford, Clinton William, "The Non-Professional Theatre in Louisiana. A Survey of Organized Activities From the Beginnings to 1900." Louisiana State University, 1951. [Ph. D. Dissertation].
- Breard, Sylvester Quinn, "A History of the Motion Picture in New Orleans, 1896-1908." Louisiana State University, 1951.
- Brian, George, "A History of Theatrical Activities in Baton Rouge from 1900 to 1923." Louisiana State University, 1951.
- Caldwell, John Waldrop, "These White Sands." [a full-length play] University of North Carolina, 1951.
- Chavez, Edward, "A Production and Production Book of *Angel Street*." The University of Texas, 1951 [M.F.A. Thesis].
- Diamond, Gladys, "A History of the Community Theatre in Monroe, Louisiana." Louisiana State University, 1951.
- Fitzpatrick, Edward C., Jr., "It Won't Happen Ever Again." [a full-length play] University of North Carolina, 1951.
- Ginther, James Edward, "Tempest in a Teacup." [a full-length play] University of North Carolina, 1951.
- Gray, Wallace Allison, "An Historical Study of Professional Dramatic Activities in Alexandria, Louisiana, from the Beginning to 1920." Louisiana State University, 1951.
- Hadley, Charles Owen, "Exodus." [a full-length play] University of North Carolina, 1951.
- Handley, John Guy, "An Analysis of Several Male Characters in the Plays of Henrik Ibsen." Louisiana State University, 1951.
- Hardy, Martha Zant, "First String Concerto." [a full-length play] University of North Carolina, 1951.
- Harp, Rufus William, "A Critical Evaluation of 'The Great Debate' in Acting." Louisiana State University, 1951.
- Heidt, Patsy Ruth, "The History of the Theatre in Lake Charles, Louisiana from 1920 to 1950." Louisiana State University, 1951.
- Hosansky, Melvin, "There Was an Old Woman." [a full-length play] University of North Carolina, 1951.
- Johnson, Vivian Harder, "An Analysis of George Bernard Shaw's *The Quintessence of Ibsenism* and Its Relation to the Develop-

- ment of American Social Drama." Texas Christian University, 1951.
- Jones, Thomas, "A Production and Production Book of Lynn Riggs' *Roadside*." The University of Texas, 1951 [M.F.A. Thesis].
- Jousse, Eugene, T., "Blessed Are They." [a full-length play] University of North Carolina, 1951.
- Kempe, Evelyn, "Analysis of the Drama Loan Service at the University of Alabama, 1949-50." University of Alabama, 1951.
- Kimbrough, Mary Beth, "Children and Shakespeare in the Production of *A Midsummer Night's Dream*." Baylor University, 1951.
- Klein, Albert Roger, "In This Corner." [a full-length play] University of North Carolina, 1951.
- Lee, B. F., "An Analysis of One Aspect of the Long Critical Scenes in 30 Contemporary Plays." University of Alabama, 1951.
- Lindsey, Henry Carlton, "A History of Theatrical Activity in Shreveport, Louisiana, 1854-1900." Louisiana State University, 1951.
- Luttrell, Wanda Melvina, "History of the Theatre in Memphis, Tennessee, From 1829 to 1860." Louisiana State University, 1951.
- Magers, Frank, "Problems Involved in a Production of *Crest of The Wave*." Texas Christian University, 1951.
- Martin, Anne Gilliam, "The Candle Maker." [a full-length play] University of North Carolina, 1951.
- McIntyre, Cicero Daniel, "Bring Me the Sun." [a full-length play] University of North Carolina, 1951.
- McKinney, George William, "Follow the Sun." [a full-length play] University of North Carolina, 1951.
- Neece, Margaret Stevens, "A Director's Study and Prompt Book for A Production of *The Importance of Being Earnest*." University of Mississippi, 1951.
- Paxton, George Benjamin, Jr., "A Production Book for Thomas Dekker's *Shoemakers' Holiday*." University of Tennessee, 1951.
- Peteler, Patricia M., "Come of Age." [a full-length play] University of North Carolina, 1951.
- Powell, Carolyn, "The Lyceum Theatre of Memphis, Tennessee, 1890-1900." University of Mississippi, 1951.
- Rayfield, Robert Emmett, "A Comparative Study of Eighteen Professional Theatre Directors in New York City: 1940-1950." University of Florida, 1951.
- Rettke, Marian Aileen, "The Treatment of the Clergy by Modern British Dramatists." The University of Tennessee, 1951.
- Shrell, Clyde, "*Blood of the Lamb*: a play in Fourteen Scenes." The University of Texas, 1951 [M.F.A. Thesis].
- Sklarsky, Irwin William, "A Shrine for Jenkins." [a full-length play] University of North Carolina, 1951.
- Smith, Frederick, "A Production and Production Book of William Saroyan's *My Heart's In the Highlands*." The University of Texas, 1951 [M.F.A. Thesis].

- Stahl, Murray, "An Evaluation of Observation as a Method of Reporting Audience Behavior." University of Alabama, 1951.
- Stevens, Katherine Bell, "Theatrical Entertainment in Jackson, Mississippi, 1890-1910." University of Mississippi, 1951.
- Stewart, Sara Gatlin, "Folklore in the Plays of Eugene O'Neill." University of North Carolina, 1951.
- Stockdale, Joseph C., "October in the Spring." [a full-length play] University of North Carolina, 1951.
- Summers, Mary Caroline Chisholm, "An Interpretative Analysis of Euripides' *Medea*." Baylor University, 1951.
- Waldau, Roy Sandman, "The Easiest Room." [a full-length play] University of North Carolina, 1951.
- White, Nathaniel S., Jr., "Theater Management in Three Outdoor Theatre Projects." University of North Carolina, 1951.

BOOK REVIEWS

AMERICA'S WEAPONS OF PSYCHOLOGICAL WARFARE. Edited by Robert E. Summers, The Reference Shelf, Volume 23, No. 4, New York: The H. W. Wilson Company, 1951; pp. 206; \$1.75.

The editor of this volume modestly indicates that his purpose is to present "a round-up of the best available material . . . describing current operations of the United States Information Service and its effectiveness." Actually, in the five-division analysis considerably more is accomplished. The first series of well-selected excerpts presents a brief analysis of the American background of psychological warfare. This is accomplished with a minimum usage of the verbiage of the professional psychologist. The second division is a factual description of the weapons and organization of American psychological warfare, and this is followed by numerous points of view on current strategy in "the war of ideas." A fourth section offers some evaluations of the effectiveness of the American "campaign of truth." This is by far the most unsatisfying division of the book. The dearth of specific information on the potency of America's propaganda efforts cannot, however, be placed on the doorstep of the editor of this volume.

The fifth and perhaps most interesting division of the book presents critical evaluations of the current American propaganda effort. There are more "dead cats" than bouquets in the summations. The last division contains a number of articles suggesting ways for improving America's tactics of psychological warfare. A brief Appendix and a very useful bibliography of recent books, pamphlets, and documents on the subject are included.

This volume presents in brief, readable form America's assets and liabilities in the contemporary field of psychological warfare. It permits the reader to draw intelligent inferences regarding the balance sheet.

E. L. PROSS

Texas Christian University

GOOD AMERICAN SPEECH. By Margaret Prendergast McLean. New York: E. P. Dutton and Company Inc., Revised 1952 Edition; pp., xiv plus 367; \$3.75.

This book seems to justify the promotion statements: "New drill material . . . simpler and fuller explanations . . . new examples." Perhaps it is true that this book "has no peer as a precise teaching tool and student text." It should prove a valuable guidebook for a student seriously interested in developing non-regional, accurate and precise spoken English. The author takes the position that phonetics is an essential tool for a clear understanding of speech sounds and presents it as a workable tool, not merely as a phase of knowledge. Her approach is practical, down to earth, relevant.

The author by-passes the somewhat controversial problem of standards as influenced by regions by quoting from well-known authorities concerning the general nature of good speech. In her own summary she states: "Good or standard English, then, in America at the present time, is the English which is actually used by cultivated speakers in America today." Her examples adhere to that which is usually termed Eastern Standard. A sensible teacher who knows the deviations of cultured speakers in other areas should be able to use the book effectively as a textbook in any area of the United States or Canada without meeting too much student resistance occasioned by the transcriptions of Eastern usage.

The arrangement of material is designed to stimulate and feed the growing interest of the student. The Southern student of speech should give serious consideration to her "Timely and Practically Word-to-the-Wise on the Everyday, Common-Sense Value of Good Speech and Good Voice" and "The Five Principle Errors in Mispronunciation."

The brief historical chapters: "The Forms of Language," "The Roman Alphabet," "English Spelling," "The Great Vowel Shift," and "Origin and Value of the International Phonetic Alphabet" are a distinct contribution and may prove a sound, disarming approach to the study of phonetics. It would appear that every teacher should be acquainted with this information and might wish to have her students read these chapters for parallel reading reports even if some other textbook is used for the course.

The book, therefore, is surely an important source for the teacher's desk and the college library even if one is not as enthusiastic as Letitia E. Raubichek who says: "Mrs. McLean's book is, without doubt, the most valuable contribution to the subject of teaching phonetics which has been made by any American."

SARA LOWREY

Furman University

A TREASURY OF THE THEATRE (AESCHYLUS TO TURGENY). Edited by John Gassner, (Revised Edition for Colleges), New York: The Dryden Press, 1951; pp. xvii + 718; \$4.50.

John Gassner's revision of *Treasury of the Theatre* is far more than the conventional "bringing up to date" of a well established college text. With the completion of Volume I (Aeschylus to Turgenev), Mr. Gassner has brought the two-volume work under the closest scrutiny and in many respects has presented a significantly new publication.

It is interesting to note that Mr. Gassner has returned to a chronological organization of materials, feeling that thus greater continuity could be achieved. More significant, however, is the greatly increased number of plays included and the complete revision of introductory notes. The new edition includes twenty-six plays (against the former seventeen). The plays are grouped in six

major divisions with general notes introducing each division as well as specific notes accompanying each play.

Mr. Gassner has tested his selection of plays against a three-fold criterion: plays that faithfully reflect their periods, that are of individual merit, and that have significance in the development of modern drama.

Oedipus the King and *The Second Shepherd's Play* are modernized versions by Mr. Gassner, not appearing in the earlier text. *Agamemnon* appears in a new version by Edith Hamilton; *Faust I* is a new translation by C. F. MacIntyre. Each of these is a distinct improvement over earlier versions in readability, warmth and timeliness of appeal.

The classical period is represented by six plays, only one of which is carried over directly from the first edition. The oriental theatre is represented by two plays and has been given individual attention in the notes. *Job* has been dropped as typical of medieval drama; the period now includes three plays, all edited by Mr. Gassner. The renaissance division includes Marlowe's *Doctor Faustus* and Lope de Vega's *Fuente Ovejuna* in addition to those included in the earlier edition. Sheridan's *School for Scandal* has been added to the plays representing the eighteenth century. The "romantic and early realistic" plays represent almost an entirely new section in the text, giving this period its rightful place in the development of modern drama. New plays included in this division are: *No Trifling with Love* (Musset), *Danton's Death* (Buchner), *The Inspector* (Gogol), and *A Month in the Country* (Turgenev).

The bibliography and representative list of plays (to 1875) has been revised and enlarged. The format and binding of the new edition are definitely superior to those of the earlier text.

In his Introduction to *Treasury of the Theatre*, Mr. Gassner stresses the desirability of studying drama as theatre productions. Insofar as it is possible in such a work, Mr. Gassner has been faithful to his point of departure. *Treasury of the Theatre* is a comprehensive, unified study of world drama. Its values for personal enjoyment are well balanced by careful planning for classroom use.

M. BLAIR HART

University of Arkansas

THE COMMUNICATION OF IDEAS. By Curtis Bradford and Hazel Moritz, Boston: D. C. Heath and Company, 1951; pp. xv + 400; \$3.00.

Bradford and Moritz have written a book designed to provide an integrated study of the art of communicating ideas. At its center they have placed a rhetoric combining the study of the written and spoken discourse. Rhetoric is used here as style, or "the way you say a thing," and not in the classical sense of persuasion.

The Communication of Ideas differs from most of the books dealing with writing and speaking. Its approach is "minimal, not maximum," and is di-

rected primarily to the combined course generally labeled *Communication*. The authors have endeavored to present the minimum essentials of writing, speaking, reading and listening — "the complete communicative process" — contending that in most combined courses both speech and composition texts are used and, consequently, the course staggers under the weight of its material.

The authors have presented the field with a well-written, excellently practical book. Information is included that usually eludes most texts on communication. A section on *listening*, though brief, accurately defines the problem and follows the path blazed by Ralph Nichols at Minnesota. Actual listening suggestions, based on apparently sound research, are itemized for the reader.

Mention should be made concerning the type of illustrations profusely used throughout this book. The authors and publishers are to be commended on obtaining the rights to excerpt from the finest of contemporary literature. Too often the examples in this type of text have been gleaned from class essays and papers and it is indeed refreshing to read from the "best" for a change.

Bradford and Moritz divided their book into five basic sections. The first unit is a treatment of the thinking process. Though closely akin to Dewey's reflective thinking process and the scientific approach, the author's explanation is on a basic level easily understandable by the freshman college student. The second division deals with the structure and organization of the spoken and written discourse. There is nothing particularly new in this section, however the skillful combining of the essentials of each of the types of discourse exemplifies the authors' intention of an integrated study. Division number three is entitled "Technical Elements." As the title implies, these chapters are concerned with such subjects as the giving of the speech, the action of the speaker, the voice as an instrument, and the minimum essentials of composition. One chapter of this unit, "Writing a Paper: Practical Suggestions," is of especial value to all students, undergraduate, graduate, or professional. The fourth division is a brief survey of reading as a science and as an art and "what constitutes a good listener?" The final division, entitled "The Research Project," gathers together helpful suggestions pertaining to gathering and arranging materials.

All in all, *The Communication of Ideas*, is a competently handled book — engagingly interesting to read. Its value to fundamentals of speech or a public speaking program is questionable. To those schools, however, offering a combined "Communications" course this book warrants serious consideration.

ROGER M. BUSFIELD

Florida State University

ENTER DAVID GARRICK. By A. B. Stewart, New York: Lippincott, 1951; pp. ix + 278; \$3.00.

Enter David Garrick tells the story of the eighteenth-century actor-manager who so captured the imagination of his contemporaries and so fixed his style

of acting as a model for his profession that he has never been denied the place of England's first actor. Certainly, Garrick deserves a niche in the literature of biography for English-speaking young people, and with this "true romance" Miss Stewart has added a warm account of the man and his times to our literary heritage.

The well-known incidents of the Garrick career appear here: the arrival in London from Lichfield in the company of Samuel Johnson; the almost overnight success at a suburban theatre and the instant recognition by the London theatre-goers of the presence of new genius; the rivalries and quarrels among the profession which he came quickly to dominate; the long career as actor, as manager of Drury Lane, as originator of "barlotry," as promoter of the Shakespearean Jubilee; his invasion of London society, and the long friendships within the Johnson circle. All these (as well as many others more fictional in nature) appear as the frame-work of the plot without at any time giving conviction or stature to the world figure who even to this day remains, to his profession at least, the most striking of all natural wonders. By straining sentimentally after the domestic figure, the idealistic lover, the devoted husband, Miss Stewart has lost the man.

"Enter ———" when used in the conventional theatrical sense, can only mean the complete change of the dramatic situation by the appearance (as powerfully built up as author, director, and actor can make it) of a new personality, an impact on the course of events which must have a tremendous significance. David Garrick "entered" into a theatre unique and distinguished, he changed the whole concept of the actor's art and the actor's career for all time. This is the *scene a faire* with which the title tantalizes us, and in which the book fails us.

Enter David Garrick will be read by the stagestruck whose curiosity and hope may carry them to the last chapter. But for the uninitiated, the tedious repetition of details, the lagging tempo and the simplified "black and white" characterization will probably become wearying. The story of a great man even when, or especially when, told to young people must carry the seed of greatness.

KATHERINE BOYD

Hardin-Simmons University.

NEWS AND NOTES

Eleanor King, dance instructor in the department of speech and dramatic art at the University of Arkansas, has recently returned from a summer in Holland. She taught, lectured, and gave dance recitals in Amsterdam and Rotterdam which were most favorably received by the critics.

Dr. George R. Kernodle, formerly of Tulsa University, has accepted a position at the University of Arkansas to teach classes in acting and in history of the theatre.

Dr. Sara Ivey, formerly of Wesleyan College in Georgia, has accepted the position of director of the speech clinic, University of Arkansas.

Ralph Eubanks, instructor in speech at the University of Arkansas, has taken a year's leave to complete work on his doctorate at the University of Florida. He will be replaced by Martha Heasley Cox formerly of Harding College in Searcy, Arkansas.

The University Theatre of Arkansas has scheduled the following plays for the first term: DREAM GIRL by Elmer Rice; ON BORROWED TIME, adapted by Paul Osborn; THE HAPPY HYPOCHONDRIAC by Moliere, translated by Dr. Kernodle.

A conference for those who work with handicapped persons convened at the University of Alabama, Monday, September 29, and continued through Friday noon, October 3.

"Successful Living for the Handicapped" was the title of the parley which brought a number of a specialists to the conference.

More than 30 specialists in the field of education, medicine, and public health participated in panel discussions, workshops, and clinics which comprised the program of the five-day meeting.

Between 75 and 100 persons attended this conference, the first of its kind ever held at the University.

SPONSORING GROUPS included the University of Alabama, the Vocational Rehabilitation Service of the State Department of Education; the Alabama Society for Crippled Children and Adults; the Crippled Children's Service of the State Department of Education.

Dr. John M. Gallalee, President of the University, welcomed the group at the opening session which included a panel discussion on "What It Means to Help Ourselves."

Dr. Ollie Backus, director of the speech and hearing clinic at the University, was moderator of this panel discussion. The speakers were Alabama people with handicaps.

A featured speaker at the Wednesday evening banquet at Doster Hall was Dr. Ray Graham, director of special education, Office of Public Instruction in the state of Illinois.

Dr. Graham was named director of special education of exceptional children in Illinois in 1943. Through his work and that of a great number of other persons, Illinois has become one of the top states in the nation in providing a full educational program for handicapped children.

"Extent and Significance of Special Education for the Handicapped" was the subject of Graham's talk Wednesday evening. He addressed the conferees Thursday morning on "Education for the Handicapped in the Public Schools."

Dr. C. M. Wise and Dr. Waldo W. Braden of Louisiana State University, and Mrs. Elizabeth Carr, on leave from the University of Hawaii and studying toward the Ph.D. at Louisiana State University, were speakers at various programs of the Central States Association April 18 and 19 in Tulsa, Oklahoma.

S. I. Hayakawa was the lecturer for the Eighteenth Speech Conference at Louisiana State University, June 9-18, 1952. He delivered a series of lectures on general semantics.

The Puppeteers of America met at Louisiana State University, June 28 to July 5, 1952 for their annual Conference and Institute.

Professor and Mrs. C. L. Shaver of Louisiana State University returned from Balboa, Canal Zone early in June. Dr. Shaver has been on leave this year from the Department of Speech, teaching for the General Extension Division of the University in its Caribbean Program. Mrs. Shaver taught classes in American pronunciation.

Three professors in the University of Alabama Department of Radio have completed summer study of topics as varied as Anglo-Saxon and television. All three men are preparing to take advanced academic degrees.

E. M. Plumstead, assistant professor of radio who studied the medieval Anglo-Saxon language at the University of Alabama during the summer, is a graduate of Amherst and a long-time professional broadcaster.

Assistant professor W. Knox Hagood, who has been a radio-television combat correspondent in Korea, studied psychology and television at Ohio State University in the summer. He holds a Northwestern University master's degree in radio. As a part of his summer research Professor Hagood designed a student-operated television station.

Don C. Smith, veteran newscaster and assistant professor of radio, began a year's leave of absence with summer study at Ohio State University. During his leave for pre-doctoral work, Professor Smith is specializing in program research. His master's degree in radio was earned at Ohio State.

Dr. Don Williams, formerly of Wichita University, joined the Speech Department at The University of Texas in September as Associate Professor of Radio to replace Mrs. John Watson, resigned.

The Speech Department at The University of Texas moved into new quarters in September. After five years in one of the temporary campus structures it is now housed in its own permanent building which was completely renovated during the summer. Each division now has more space and better equipment than ever before. The Speech Clinic has, for the first time, special clinical rooms, observation rooms, sound-proof recording and hearing rooms, and lounge rooms.

The Central Texas Student Activities Conference, sponsored jointly by The University Interscholastic League and The University of Texas was held in Austin, Texas on November 22. Dr. H. W. Townsend served as general director.

Dr. Howard W. Townsend, Editor of *The Southern Speech Journal*, served as consultant and lecturer-critic for the public speaking sections of the annual Conference and Workshop of The Texas Education Agency, September 16-19, Austin, Texas.

Dr. Jesse J. Villarreal, Director of the Speech Clinic at The University of Texas taught during the second summer term at East Texas State College, Commerce, Texas.

Mr. T. A. Rousse, Chairman of the Speech Department, Mrs. Eva Currie, in charge of courses for foreign speaking students, and Miss Emogene Emery, Women's Debate Coach at The University of Texas were in charge of the speech work for the special summer program for foreign students at that institution during the latter part of the summer.

